



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

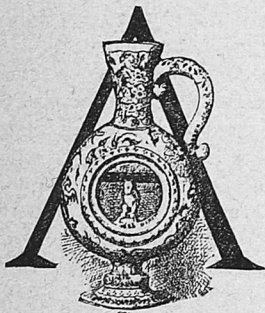
Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

# CERAMICS

## FRENCH PROGRESS IN CERAMIC ART.

### REDISCOVERY OF "FLAMBÉ" DECORATION ON HARD PORCELAIN—INVENTION OF A NEW PORCELAIN.



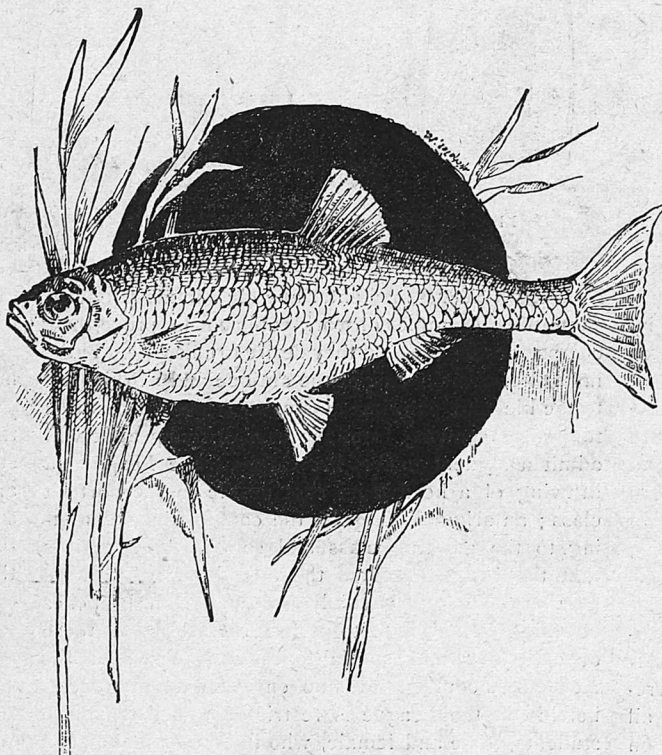
THE recent ceramic exhibition in Paris of the Union Centrale des Arts Decoratifs, much mediocre and inartistic work was shown side by side with some as admirable in quality and style as the potter has ever produced.

The honor of French manufactures was saved by exhibits such as those of Haviland & Co. of Limoges, Rousseau of Paris, Gallé of Nancy and Clement Massier of Golfe Juan, who showed a collection of faïence vases of very beautiful forms. Haviland & Co. exhibited several new designs in table services, notably one decorated by Bracquemond, of great beauty. The porcelain is ivory white with conventional borders moulded in the paste itself, and with colored ferns, flowers and birds, showing that artist's perfect comprehension of design and color. Whichever way any article of this service may happen to be turned the design is decorative. The same firm exhibited splendid vases of "grès" fired at high porcelain temperature and embellished with sculpture in low relief—such as were illustrated in THE ART AMATEUR last winter—having all the softness and delicacy of wax; and vases, jugs and potiches similar to the old Nevers faïence, only instead of simply copying the patterns of that ware, the characteristic forms and the blue and white conventional borders alone have been retained, the body of the new faïence being effectively decorated with various polychrome designs and even with figures. Finally, and most important, Haviland & Co. showed two red "flambé" vases in hard porcelain, which, with perfect success, reproduce color effects, the secret of which has been lost to the world for two centuries, since which period the Chinese themselves have ceased to produce them.

I need not remind the reader how greatly fine "flambé" vases are prized by amateurs of porcelain; what high prices are paid for Oriental pieces of this kind, and how fortunate it will be if these marvellous effects of color, due to the caprices of flame and chance, can be brought within the reach of modest purses. Hitherto Europeans have failed in their efforts to produce, on hard porcelain vases and potiches, "sang de bœuf," ruby red or "mullet's liver," and the combination of all those tongues of color, those flames and fogs and cloudings which surpass in beauty the natural phenomena of onyx and pietra dura.

Experiments in the same direction as those of Haviland & Co. have been made at the government factory at Sèvres. Beautiful pieces of "flambé" decoration

were shown in its exhibit. Some of them, I am informed, have been secured for the collection of Mr. Walters, of Baltimore. But the factory has produced something more useful than "flambé" decoration. After patient researches and experiments for the past four or five years, the director, M. Lauth and the chief chemist, M. Vogt, have discovered a kaolinic porcelain and a palette of enamel colors which enable France to compete with the extreme East, and to manufacture porcelain of a quality and richness of decoration equal



SUGGESTION FOR THE DECORATION OF A FISH PLATE.

to the finest Chinese products, in proof of which is exhibited an old Chinese plate from the Museum of Sèvres known as the "assiette aux sept bordures" and an exact copy of it executed at Sèvres by the new processes. Upward of four hundred pieces of this new kaolinic porcelain were exhibited, and one can only speak of it with the highest admiration. The "porcelaine nouvelle," as it is called, is certainly one of

stand so much firing and can be scratched with a steel point. Now each of these products has a special palette or selection of colors. The coloring oxides used for "pâte tendre" run or become volatilized at the temperature required for firing the "pâte dure," and hence the palette of the latter is very limited. Still the Chinese and other Orientals obtain tones whose brilliancy, richness, depth and harmonious combinations surpass even the tones of the old eighteenth century "pâte tendre." These tones are obtained by means of enamels, that is to say, transparent glasses feebly colored in themselves, and whose intensity varies according to the thickness of the layer applied on the porcelain. Such enamels, however, do not adhere to the ordinary "pâte dure." The new porcelain, as M. Lauth explains in the introduction to the catalogue of the Sèvres Exhibition, possesses the following qualities: "The paste is slightly tinted with amber color; it takes not only a glaze at high temperature ('à grand feu'), but also lead glazes; it can be enriched with enamels; it can be baked at a temperature at which copper disappears only gradually, a fact which has permitted us to reproduce all the fine colors obtained in China with this metal." The new porcelain is remarkable in its variety, freshness of tone and brilliancy; the forms and the decorative designs are novel and full of grace. Indeed, we may reasonably expect that this "porcelaine nouvelle" will be as much identified with Sèvres at the end of the nineteenth century as was the "pâte tendre" during the eighteenth. It is adapted, I may add, chiefly to decorative purposes. The "pâte dure" will naturally remain unrivalled for table ware; the "porcelaine nouvelle" will be the material for vases, potiches and objects of refined and delicate decoration.

THEODORE CHILD.

PARIS, Oct. 30, 1884.

### HOW TO PAINT ON CHINA.

#### III.—DIRECTIONS FOR THE USE OF THE BRUSH.

If you are painting a leaf, select a medium-sized brush working flat. Dip the tip of the brush in the turpentine, then draw a little of the desired color farther down upon the palette, where you can work it with the brush evenly. Try the brush loaded with color upon one corner of the china, to test both the quantity upon it and the thinness of it. It must not be so thin and wet as to form only a wash, but should invariably (unless it is a very dark color) be just as



BORDER ON AN OLD CHINESE PORCELAIN PLATE. IN THE DAVILLIER COLLECTION.

the most important discoveries made in the history of modern ceramics.

In a few words, the problem was to discover a porcelain less permeable than the "pâte tendre" and less hard than the "pâte dure," which only admits of decoration on the surface. The latter porcelain is pure kaolin enamelled with feldspar; the former is a compound of flint and plastic clays which do not

deep in the first painting as you wish it to look when fired. Do not go over the same place twice in the painting. The shading comes after when the work is dry, but the first or foundation tint is more transparent with only one coat of paint. When you paint over the dry portion, work lightly or you will remove the first coat.

Begin to work from the tip of the leaf toward the



stem, or vice versa, whichever is the easier, according to the situation of the leaf in the design. Make the strokes as broad as the brush will allow, and in renewing the color upon the brush blend the strokes so that the whole side of the leaf will look like one stroke of the brush. Take one half of the leaf at a time, and let the strokes follow as nearly as possible the direction of the veins in the leaf. If the other side of the leaf is of a darker shade of the same color add some of the desired color on the same brush, without washing away the previous color. The effect will be good. Then paint the other side of the leaf in the same way. Now, when you desire an entirely different color, wash the brush by shaking it repeatedly in the spirits of turpentine. If there is any doubt about its being quite clean, shake it in the alcohol as well, but after doing so wipe it carefully upon a clean rag. If you can, always use a fresh brush for each different color.

The brushes used for china painting wear out rapidly with the best of usage, so it is important to take care of them. Never rub them upon the rag in drying them, and after painting always clean them thoroughly, first with turpentine, and then with alcohol.

Do your painting in a clean room, or one without a carpet; a particle of dust may spoil several hours' work. If such an accident should occur, with the point of a needle lift the atom. It is well to have two needles set in handles for this purpose.

In painting a large flower, or a sky, or water, or a background, take a large brush, working flat or without a point. Paint over the whole surface quickly—let the strokes touch each other, but do not paint the same place twice. Then while still damp, take the dabber (a thick, short brush, with a broad, flat end of soft hair) and dab lightly over the whole surface, holding the brush perpendicularly. The innumerable spots left on the china will soon blend, or will do so in firing. Another way is to make a little cushion, by tying a bit of cotton in a piece of chamois-skin, so that the edges of the skin form a handle to grasp, and a perfectly smooth and soft surface is secured to dab upon the ware. A fine piece of skin is to be preferred, and for large surfaces this method of dabbing is most satisfactory. Work quickly, lightly, evenly. Do not be discouraged because you fail the first time. Clove oil mixed with the paint instead of lavender secures a smoother ground. If you wish to fire any article but once having a design upon a tinted background, the ground must be painted first and well dried. This can be accomplished by leaving it over night, or by placing it on a warm stove. Then the design is to be drawn upon it with pencil or brush, in water-color. Now, in the larger parts of the design you can rub off the background by winding a soft rag about a pointed stick, dipped in turpentine. Great care must be taken not to run over the outline. In small places, such as stems and so forth, use the penknife to scratch off the color.

You cannot be too careful in painting over this tinted surface, especially in dropping oil or turpentine upon it. The slightest mischance will oblige you to repeat the work from the beginning. Many

persons use a hand-rest, which is merely a strip of thin wood twelve or more inches long, mounted at each end on a block two inches high, which is glued or nailed to it. As this causes the student to bend over, it is my preference to raise the dish in the hand.

Backgrounds soften or tone down the colors, while a white ground gives force to the subject by contrast. A good practice for the beginner would be to paint a design in one color, or monochrome, shading it with the same. Have it fired, and with the same color paint the background, dabbing it with the chamois-bag. The background would be much lighter than the painting, and could easily be removed from the already painted design. Any of the grounding colors already mentioned could be used, or indeed any color on the palette. The beginner would do much better work by attempting only monochrome, until by

for the upper petal. Mixing yellow is to be used on the folded petals shaded with brown green. For the purple variety use golden violet. Use grass green for the calyxes, grass green and deep blue added for the stems and leaves and brown green for shading. Outline all the work with brown No. 17, and deep purple mixed in equal proportions.

#### PAINTING A ROSE.

THE simple but graceful design given herewith represents a rose of the Catherine Mermet species, which is in color a delicate and beautiful pale pink, growing warmer and deeper in tone toward the centre.

To paint in mineral colors: Use carmine for the rose, and shade with apple green mixed with carmine. Paint the leaves with grass green and a little mixing yellow, and shade with brown green, adding a little carmine in the color tones. The red tips and accents are touched in with iron violet. For the background use pearl gray.

To paint in oils: For the delicate tone of the rose, use vermilion, white, madder lake, yellow ochre, and a very little ivory black, for the lightest tones. In the half tints add a little cobalt and light red to the colors already given, and in the shadows use raw umber and a touch of medium cadmium, burnt Sienna, ivory black and madder lake, with whatever white is needed. Observe carefully the reflected lights, which are warm in quality and much lower in tone than the high lights. Paint them with light red, yellow ochre, madder lake and raw umber, qualified by white and a little ivory black. The leaves are soft green, rather warm in tone, merging into delicate red at the tips, and with little touches of red in the veins and serrations. For the general green tone of the leaves, use Antwerp blue, white, cadmium, and vermilion, qualified by ivory black. In the under parts of the leaves and all cooler tones substitute madder lake for vermilion. In the shadows, substitute burnt Sienna, and add raw umber. Use madder lake, black and yellow ochre with white for the tips of the leaves and red accents. Paint the stems, which are lighter and warmer than the leaves, with light zino-

ber green, white, light cadmium, vermilion, and ivory black. If simply painted as a panel, an appropriate background would be a rather light delicate gray made with silver white, yellow ochre, ivory black, permanent blue and burnt Sienna. In this case a shadow is painted on the background behind the rose, leaves and stem. This would fall slightly below and to the right, and has a very good effect.

To paint in water-colors: Use the same colors given for oil, with the exception that lampblack is substituted for ivory black and rose madder for madder lake; also cobalt for permanent blue. If painted on any material except water-color paper, Chinese white should be added to all the colors to make them opaque. This is necessary in all decorative painting done in water-colors. If satin, silk or velvet is used, it is well to have an underpainting of Chinese white before beginning with the color,



STUDY OF A ROSE. DRAWN BY CAMILLE PITON.

SEE DIRECTIONS FOR TREATMENT IN MINERAL, OIL AND WATER COLORS.

practice he can manipulate the paints evenly and smoothly. LAVINIA STEELE KELLOGG.

THE "Sweet-pea" design for a dessert plate (Supplement Plate No. 400) is to be painted as follows: Use a pale wash of carmine No. 1 for the upper petals of the pink blossoms, varying the depth of color in the different flowers. Indicate the veinings with carmine and a little deep purple added. For the folded petals use a deeper tone of carmine and shade with the same. On the lower petal the faintest wash of mixing yellow can be put where it joins the calyx. Then wash on a little brown green and ivory black mixed, which will give the greenish gray tint to be seen on the outer edge of the petal. The coloring of the flowers must be very delicate. For the salmon colored blossoms mix carnation and mixing yellow